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Record Supplement

for

January, 1940

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Vol. III

Record Supplement for January, 1940

No. 1

Anon: Coventry Carol. See Grüber: Silent Night.

Anon: L'Amour de moi. See Song Recital—Roland Hayes.

Bach: Bist du bei mir. See Song Recital—Roland Hayes.

Bazzini: La Ronde des Lutins. See Wieniawski: Polonaise Brillante in D Major.

Beethoven: Adelaide. See Song Recital—Roland Hayes.

BEETHOVEN

Beethoven: Symphony No. 2, in D Major, Op. 36. The Boston Symphony Orchestra, conducted by Serge Koussevitzky. 7 sides, 4-12" discs, Nos. V-15771/4S in Set VM-625, price complete with album \$7.00.

Victor has urgently needed a good modern recording of this symphony for many years, as VM-131 by the Vienna Philharmonic-Krauss is now dated. This new version by Koussevitzky as an example of technical perfection is without a peer but, unfortunately, not so much can be said for the conductor's reading, which takes only seven sides, against eight in other versions. We are keenly disappointed. From the announcement we had hoped that this would be the set, but unfortunately even our loyalty to the Bostonians would not permit us to make this claim.

Upon making comparisons with the other two good recordings of this symphony: London Philharmonic-Beecham (CM-302); London Symphony-Weingartner (CM-377) (reviewed in our September Record Supplement), we find our preference as stated then to still hold. As Weingartner is highly esteemed by musicians and music lovers of two continents for his Beethoven readings, it is only fair to judge from his work as the standard of comparison. However, the recorders did not serve him

as faithfully as they should and his version, while beautifully conceived, does not capture first place. The excellent reading by Sir Thomas (CM-302), although the repeat is not observed in the first movement, is still our choice. If you want an elegant and sincere musical reading we suggest Beecham or, if your preference be for more solidity, then Weingartner.

BEREZOWSKY

Berezowsky: Quartet No. 1, Op. 16. The Coolidge String Quartet. 5 sides, 3-12" discs Nos. V-15765/7S in Set VM-624, price complete with album \$5.50.

Nicolai Berezowsky (St. Petersburg 1900), who with Messrs Kroll, Moldavan and Gottlieb form the Coolidge Quartet, is a conductor and composer of note as well. Aside from being a prolific writer of chamber music, he has also three Symphonies, a Hebrew Suite, a violin concerto, Concerto Lirico (cello Concerto) which has been performed by Piatigorsky and the Boston Symphony, and a Sinfonietta (1931) which took a prize in the NBC Competition.

This quartet was composed in 1932 and has enjoyed numerous performances not only by the Coolidge Quartet, whose performance we have here, but by the League of Composers and the Roth Quartets as well. Mr. Berezowsky's own notes are as follows; "First movement: Allegro. This quartet opens with an energetic theme announced by the first violin. The other instruments follow closely in Stretto fashion. The viola plays second against a background of fast moving figures played by the second violin, *sul ponticello*. The development follows which leads to the recapitulation, *pizzicato*. A short coda brings the first movement to a close. The second movement: Vivace. The Scherzo is marked *con sordino*. Again the first violin states the theme. The second theme is played by the second violin *pizzicato*. There are two trios in this movement. A somewhat mysterious feeling is maintained throughout.

Third movement: *Adagio Sostenuto*. A pastoral figure, played by the second violin joined by the viola and cello, leads to the main theme played by the first violin. There is a second motive somewhat in the spirit of Russian church music. The quiet closing of the *Adagio* leads directly to the *Finale* without pause. Fourth movement: *Allegro con brio*. The fourth and last movement is a rondo. A decidedly festive, rhythmic and vigorous spirit is maintained throughout."

The playing and recording of this work have been achieved in a truly fine manner. The quartet plays with artistic unity and the balance between the instruments is carefully maintained. The individual tones of the instruments have been captured with fidelity. A thoroughly enjoyable performance.

BLOCH

Bloch: Quartet. Stuyvesant String Quartet (S. Schulman, Smirnoff, Kievman and A. Schulman). 12 sides, 6-12" discs, Nos. C-69775/80D in Set CM-392, price complete with album \$9.00.

Quoting from the notes of Mr. Bloch, we give you the following: "During the summer of 1915 a friend of mine, Alfred Pochon, of the Flonzaley Quartet, visited me in the country near Geneva. I showed him, among other works, rough sketches for a String Quartet. At the end of that year and beginning of 1916 I wrote *Schelomo* and I finished *Israel*, begun in 1912. Pochon, writing from the United States, then advised me strongly to go on with the String Quartet. In a few months the three first movements were completed (July, 1916). It was necessary for me to leave for America and the sketches of the last movement were sent to me—not without difficulties, the censorship of that time being very severe. When they arrived I was still dazed by American life, after the atmosphere of Europe. I could hardly find myself . . . it seemed another world, almost another planet: (This country was still "neutral"). However, I worked in a fever, and this last movement, the first music I wrote on this continent, was achieved in about a week. The original score bears the note "27 Aout—5 Septembre 1916."

Falling into the regular "classical" form, this Quartet appears very free at times, melodically, modally and rhythmically. However, it is neither "rhapsodical" nor freer than the String Quartet in F Major, Op. 59, of Beethoven, with its liberties of invention and development of material.

The Stuyvesant Quartet, making its debut on discs, achieves a remarkably clear and brilliant interpretation of this controversial Quartet. The work is in four movements: *Andante moderato*; *Allegro frenetico*; *Andante molto moderato* (*Pastorale*); *Vivace*.

The recording is first rate and the playing and ensemble work of the players is of a very high standard. All in all we feel that to do this work real justice it must be heard many times before its true beauties are revealed.

For the "modern" chamber music enthusiast.

Bononcini: Lungi da te. See Song Recital—Roland Hayes.

BRUCKNER

Bruckner: Symphony No. 9, in D Minor (Original Edition). The Munich Philharmonic Orchestra, conducted by Siegmund von Hausegger. 14 sides, 7-12" discs Nos. V-15784/90 in Set VM-627, price complete with album \$14.00.

When this "Unfinished Symphony" was played in New York (October 12, 1934) in the original edition for the first time, the late Lawrence Gilman wrote: "The Symphony should never be played again from the long familiar score . . . prepared by Bruckner's well meaning disciple, Ferdinand Loewe; for that edition is now demonstrated to be an astonishing perversion and distortion of Bruckner's intentions." Loewe, one of the most ardent Bruckner disciples, made an "arrangement" of the score and seven years after the composer's death the first performance was given on February 11, 1903. However, this version, which for the next thirty years claimed the attention of the public, was so changed that the titanic dissonances were prettified into gentler sounding chords, sharp dynamic contrasts had been nullified, the orchestration altered and even some passages entirely omitted.

The work is scored for a full Wagnerian orchestra, including eight horns, tubas and contrabass tuba. The three completed movements are: *Misterioso* (6 sides); *Scherzo and Trio* (2 sides); *Adagio* (6 sides).

The recording is very good. A beautiful string tone, plenty of bite and brilliance in the bass, and great clarity in all sections of the orchestra.

The reading by the conductor has the sanction of the Executive Committee of the Internationale Bruckner Gesellschaft.

Busoni: Albumblatt No. 3 (In der Art eines Choralvorspiels) & Elegie, No. 2—All'Italia (In modo napolitano). Egon Petri (piano). 12" disc, No. C-69761D, price \$1.50.

Busoni dedicated *Elegie No. 2* to his pupil Egon Petri, who plays it for us on this disc. It is, as the title suggests, *In Neapolitan mood*, but not what we usually associate with the lighter side of the Neapolitan character but rather somber and fatalistic. The *Albumblatt No. 3* dates from 1921; starts off, for example, as expected, with a broad

choral melody in the bass but, contrary to the program, "in the manner of a Choral Prelude" the little upturned phrases in the treble and the enigmatic ending on soft staccato chords do not clarify the composer's rather puzzling program.

The recording is top notch and the artist plays these pieces very beautifully indeed.

Buzzi-Peccia: Colombetta. See **Chopin: Tristesse.**

CHOPIN

Chopin: Mazurkas—Vol. I. Arthur Rubinstein (piano). 10 sides, 5-12" discs, Nos. V-15779/83 in Set VM-626, price complete with album \$10.00.

From the complete collection Rubinstein's first volume contains the following:

- Op. 6, Nos. 1, 2, 3 (V-15779); No. 4 (V-15780).
- Op. 7, No. 1 (V-15781); No. 2 (V-15779); No. 3, 4, 5 (V-15780)
- Op. 17, Nos. 1, 2 (V-15781); Nos. 3, 4 (V-15782)
- Op. 24, Nos. 1, 2 (V-15783); No. 3 (V-15780)
- Op. 30, No. 1 (V-15781); No. 3 (V-15783)
- Op. 41, No. 2 (V-15783); No. 4 (V-15780)

The Mazurka is a Polish dance which derives its name from the province of Masovia. The dance, well known in the sixteenth century, leaves great freedom to the executants, who number usually four to eight couples. Chopin extended the form and introduced all kinds of moods and emotions into the dances. Though forming a considerable part of his output, they are less frequently performed on recital programs than the Ballades, or Scherzi, for they offer less obvious opportunities for display. Rubinstein gives us a good and consistent performance throughout, and the piano recording is very good, clean and firm, with good depth where required. This set is the best collection of Mazurkas available, as Friedman's collection (CM-159) is now quite dated and the Niedzielski set (G-C2008/10) has been withdrawn.

Chopin: Tristesse (Etude in E Major, Op. 10, No. 5, arr. Burle Marx) & **Buzzi-Peccia: Colombetta.** Bidu Sayao (In French and Italian respectively) with Milne Charnley (piano). 12" disc, No. V-15448, price \$2.00.

Bidu Sayao, the popular Brazilian soprano of the Metropolitan, makes her North American recording debut with this disc. *Tristesse* has had many arrangements, but Miss Sayao's countryman, who disclosed so much interesting music at the World's Fair last spring, has made the present one. The *Colombetta* is a favorite encore of many celebrated singers. Both selections are beautifully sung and the recording is very good, but we expect more worthy material from such an outstanding artist.

Colum: O Men from the Fields. See **Fenner: When Children Pray.**

Duparc: Five Songs. Charles Panzéra (baritone in French) with Mme. Panzéra-Baillet (piano). 4 sides, 2-12" discs, Nos. V-15798/99 in Set VM-628, price \$4.50.

Extase; Sérénade Florentine & Lamento (V-15798)
La Vague et la Cloche & Testament (V-15799)

Writing about his songs, Duparc said: "My songs were all published long after they were written. Eight of them came out in 1894, and the four others a few years later. When I wrote the first ones I had not even finished studying harmony, and all of them have been greatly revised and modified for publication. Only one thing is certain, namely, that all my songs were written before 1885; for since then I have never been able to compose again."

Originally reviewed in the June, 1939, *Record Supplement*, these exquisite examples of French song literature are now available through Victor's *Connoisseur's Corner* on domestic pressings. Beautifully sung and accompanied, these discs will appeal to those who desire the less hackneyed gems of the French school.

The recording is excellent, with an enviable balance between the voice and the piano.

Fenner: When Children Pray & Colum: O Men from the Fields. John Charles Thomas (baritone in English) with Carroll Hollister (piano). 10" disc, No. V-2033, price \$1.50.

Mr. Thomas will have given us all of his concert encores very soon, we hope. Two nice little songs well sung and recorded.

Galuppi: La Calamita di Guert—Eviva rosa bella. See **Song Recital—Roland Hayes.**

Gould: Pavane. See "Pops".

GRUBER

Gruber: Silent Night & Anon: Coventry Carol. Elisabeth Schumann (soprano in English) with Herbert Dawson (organ). 10" disc, No. V-2013, price \$1.50.

A "special" Christmas release which arrived too late for review in the December *Record Supplement*. These two well known songs are sung by Mme. Schumann in a simple and artistic manner with good organ accompaniments. The Coventry Carol is especially welcome in this version as it appeared in VM-604 *Early American Ballads* (reviewed elsewhere in this issue) by John Jacob Niles under the title of *Lulle Lullay*.

However, we have no hesitancy in recommending this very fine set, for you will find it well recorded and performed in a most musicianly manner.

Mozart: Sonata in C Major, K.545. Piano solo. 2 sides, 12" disc, No. TI-1314, price \$1.50.

This disc is significant for two reasons: it marks the debut on the domestic lists of the "Eighteenth Century Drawing Room," as Mozart's fifteenth sonata has come to be known by the masses; and puts the record buyer on the spot, for the reason that the artist's name is not given. In other words, if you want this engaging sonata beautifully played you will buy this disc, but if you want Mr. Blank's interpretation of K.545 you will have to pass this by.

The recording is very faithful to the piano and, while the interpretation of the last movement could be better conceived, we feel that this is but a small point and should not diminish your enjoyment to any marked degree. Jacqueline Blascard (PD-516765) made a disc which has not been available in America, so Timley's disc is very welcome.

Pezel: Intrade; Sarabande; Gigue & Anon: Two Old Netherland Dances—Rondo; Pavane. Members of the Trapp Family Choir (recorder ensemble). 10" disc, No. V-2012, price \$1.50.

What is a recorder? From *The International Cyclopaedia of Music and Musicians* we give you the following: End-blown flute with a "whistle" mouthpiece like that used on today's tin whistle. The body was cylindrical or conical and had from six to eight fingerholes. The members of the choir who play these rare old instruments perform these pieces in a charming manner. If you want a unique disc we recommend this example, which we believe is the first time that a recorder ensemble has performed for a domestic studio.

Pierné: Trois pièces en trio pour violon, alto et violoncelle. The Pasquier Trio. 4 sides, 2-12" discs Nos. C-P69789/90D in Set CM-X153, price complete with album \$3.50.

Originally reviewed in the *Record Supplement* of May, 1938, from imported pressings. This work is dedicated to the Pasquier brothers. The first movement of the work being marked "Dédicace sur les noms de Jean, Pierre et Etienne Pasquier;" the other two sections being: *Chanson; Les trois clercs de Saint-Nicholas*. The work is chiefly distinguished for the very clear writing and Gallic refinement of the composer's style. The recording is as fine as could be wished for.

PUCCINI

Puccini: La Tosca (Complete recording in Italian). 28 sides, 14-12" discs, in two volumes; No. V-15611/7 in Set VM-539 (\$14.00); No. V-15618/24 in Set VM-540 (\$14.00), price complete with albums \$28.00.

Flora Tosca Maria Caniglia (S)
Mario Cavaradossi Beniamino Gigli (T)
Barone Scarpia Armando Borgioli (B)

with

Dominici (Bs), Tomei (B), Mazzioti (T), Conti (Bs), Marcangeli (S), Chorus and Orchestra of the Reale Opera House, Rome, conducted by Oliviero de Fabritiis.

This seems to be Opera month. We have in this set a very fine recording of Puccini's thriller. This set can be hailed as a triumph and we are sure that if it had not been for an unforeseen chain of events it would have fared just about the same as *La Bohème* (VM-518/9). The soprano originally chosen for the title role collapsed. The second choice, a lady not held in high esteem in America, could not be obtained, and so it fell to the lot of Maria Caniglia, who gave us some lovely singing at the Metropolitan last year, to assume the role on very short notice.

Our first words of praise must go to the superb playing of the orchestra under de Fabritiis, one of Italy's greatest maestros. He brings out many little details—phrases in wind, strings and brass—which might easily be missed at an actual performance of this intricate score. You have only to hear the vibrant note of the tuba in the opening bars to realize that one has come across something quite out of the ordinary in operatic recording. There is a lovely quality of tone, from the highest strings down to the lowest notes of the basses, tympani and tuba.

The voices have been recorded in a most faithful manner. Gigli is in splendid voice throughout. He is a bit too forceful in his first solo *Recondita armonia*, but he exercises more restraint in the *E lucevan le stelle*. Caniglia gives a good performance of a passionate and jealous woman, and she is the best Italian soprano singing today. Borgioli interprets in a fine manner the sinister and sadistic nature of his part, though in the *Te Deum* (Act I) and in *Se la giurata fede* (Act II) he let passion vibrate his voice more than we like. Otherwise his performance is of a very high standard. The smaller parts are well done and the only omission in the stage directions is the failure to summon the Sciarone with the handbell.

Undoubtedly this new version will replace VM-84 with Melius, Pauli, Granforte and La Scala Chorus and Orchestra—Sabajno.

This thrilling performance on these discs is highly recommended.

Quilter: It was a Lover and His Lass. See Song Recital—Roland Hayes.

RAVEL

Ravel: Concerto (Piano and Orchestra) for the Left Hand Alone. Alfred Cortot and the Paris Conservatory Orchestra, conducted by Charles Münch. 4 sides, 2-12" discs, Nos. V-15749/50, price complete with album \$4.50.

Ravel composed this work for Paul Wittgenstein, who performed it for the first time in Vienna in January, 1932. It is definitely a stunt piece despite the fact that the original artist lost an arm in the last war. There are the following sections: *Lento*; *Allegro*; *Piu vivo*—*Tempo primo*.

Cortot performs this difficult work with élan. The tone of the piano is faithfully captured and the orchestral part is well balanced.

We have had a very fine recording by Jacqueline Blancquard and the Paris Philharmonic-Münch (D-X204/5), but the orchestral part of this new set is superior.

REGER

Reger: Suite for Unaccompanied Cello in G Major, Op. 131c. Emanuel Feuermann. 4 sides, 2-12" discs, Nos. C-69787/8D in Set CM-X152, price complete with album \$3.50.

Max Reger is chiefly known in America by a few songs and organ compositions. His vast output of music is definitely of a romantic style without any great inventiveness. Opus 131, which contains many suites for unaccompanied violin, viola and cello, can hardly be called outstanding. This *Suite in G Major*, the last of the opus, brings his merits and defects into relief. The work is in three movements: *Praeludium (Vivace)*; *Adagio*; *Fugue (Allegro)*.

This work will appeal to cellists but for the rest of us it will require quite some stretching of the imagination to find the vivacity in the *Prelude*; and a *Fugue* for a single stringed instrument is without a doubt taxing.

Feuermann acquits himself with distinction and the recording is superb.

SCHUBERT

Schubert: Ave Maria, Op. 52, No. 6 & Gretchen am Spinnrade, Op. 2. Dorothy Maynor (soprano in German) with Arpad Sandor (piano). 12" disc, No. V-15752, price \$2.00.

Despite the great number of recordings of these two *Lieder*, we feel that many will want Miss Maynor's first disc. The young soprano discloses a voice of beautiful quality and an understanding of her art which is amazing. Miss Maynor sings the *Ave Maria* in such a way that you feel that it is the prayer of a wistful suppliant. Her version of *Gretchen am Spinnrade* is beautifully conceived

and sung with great artistry, bringing back fond memories of Emma Eames's fine disc.

The recording is remarkable for its clarity and the balance between the voice and piano is first rate.

Scott: The Toy Trumpet. See "Pops."

SZOSTAKOWICZ

Szostakowicz: Symphony No. 5, Op. 47. The Philadelphia Orchestra, conducted by Leopold Stokowski. 12 sides, 6-12" discs, Nos. V-15737/42 in Set VM-619, price complete with album \$12.00.

The first American performance of this work was given by Artur Rodzinski and the NBC Symphony on April 9, 1938.

This is the first work Szostakowicz composed after the official reprimand accusing him of perverting his talents appeared in *Pravda*. Quoting from writings of Grigori Schneerson, a Soviet critic (*Modern Music* 1938 Mar.-Apr.): "The object of the avant-garde is, in the western world, presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the avant-garde is held to express progressive ideas only when it talks to the people in a new, powerful and intelligible language. The 'advanced' composer is therefore one who plunges into the social currents swirling around him, and, with his creative work, serves the progress of mankind... The performance of the Symphony was hailed as a great occasion in the musical life of the city (Moscow). Tickets for all three concerts at which it was played were sold out in the course of three hours, long before the official announcement, and Symphony Hall of the Moscow Conservatory was filled to overflowing. The composer submitted his creative report, as it were, to a very exacting judge; and from the ovation he received his triumph was obvious."

The work is in four movements: *Moderato—Allegro non troppo*; *Allegretto*; *Largo*; *Allegro non troppo*. Like a Russian novel, or a Russian moving picture, it is rather slow moving. The music of the first movement is sober yet lyrical, unrestrained but not sentimental. This is followed by the *Allegretto* which is constructed on a dance form. The *Largo* will bear many listenings before it completely unfolds itself. The final movement opens with a melody of tremendous energy, color and expression.

The interpretation and recording of this work is definitely one of the best of Stokowski's many fine readings. The fullness and scope of the orchestra are revealed in all their splendor.

Szostakowicz also is represented by his First Symphony (VM-192) played by The Philadelphia Orchestra — Stokowski which the Ballets Russes used for *Rouge et Noir* and we feel that this new work also would make an excellent ballet.

VERDI

Verdi: Otello (Abridged Version). (Sung in Italian).
12 sides, 6-12" discs, Nos. V-15801/6 in Set VM-620,
price complete with album \$12.00.

Otello.....Giovanni Martinelli (T)

IagoLawrence Tibbett (B)

DesdemonaHelen Jepson (S)

With

Nicholas Massue (T), Herman Dreeben (T) and
Members of the Metropolitan Opera Chorus and
Orchestra, conducted by Wilfred Pelletier.

Ordinarily we have little use for "abridgments", but with this set there is all the reason in the world to override our objections. When Verdi's *Otello* returned to the repertory of the Metropolitan great interest was evidenced by the public over the assumption of the role of *Otello* by Martinelli and that of *Iago* by Tibbett. Therefore it is proper and fitting that we should have their creations inscribed in wax for posterity. Prior presentations had boasted of such names as Tamagno, Alvarez and Slezak as the Moor and Maurel and Scotti as *Iago*. Fortunately there are excerpts by the creators of these two roles, Tamagno and Maurel. However, these are historical documents and prove that there are still singers capable of carrying on the great traditions of the past.

The singers are wholly admirable and the orchestra and chorus discharge their parts in a most gratifying manner. Martinelli sings with vigor, style and a command of voice truly amazing for this veteran. The gentle passages of the *Gia nella notte* are sung with restraint and the Moor's agonized cry *Sanguie* after *Iago* has poisoned his mind just before the *Si pel ciel* duet is profoundly moving. The manner in which the death scene is projected is an artistic triumph of recording. The crafty *Iago* of Tibbett, with its sly insinuations, has been recorded in the grand manner. He has never sounded so well on discs before. It was a most pleasant surprise to listen to Miss Jepson's *Desdemona* in these excerpts. Her beautiful voice has taken on the necessary warmth for a convincing portrayal of the role and these are the best discs she has to her credit. She effectively captures the almost child-like simplicity of *Desdemona* and yet projects her voice in a warm and colorful manner.

There is a complete recording of *Otello* (VM-152) by Fausti, Granforte, Carbone with the La Scala Chorus and Orchestra-Sabajno. In comparison we find that the Abridged Version is superior; not only is the recording better but the three principals have better style and musicianship than those in VM-152.

For the interest of the opera addict the following are the passages presented in the album:

Act I — Brindisi; Love Duet.

Act II — *Iago's* Creed; The finale from *Iago's* *Non pensateci piu* to the end of the act.

Act III — *Dio' mi potevi*; The trio between *Iago*, *Otello* and *Cassio*.

Act IV — Willow Song; Ave Maria, and *Otello's* Death.

Victor's "feature set" and one which we highly endorse.



WAGNER

Wagner: Tannhäuser—Prelude to Act III (Tannhäuser's Pilgerfahrt). The Paris Conservatory Orchestra, conducted by Felix Weingartner. 2 sides, 12" disc, No. C-69793, price \$1.50.

Here is a disc that will please the most fastidious Wagnerite. Weingartner and his men have given us a beautifully conceived and recorded performance of this ever popular *Prelude to the Third Act*. There is a beautiful definition and an almost uncanny ethereal quality of the strings, which together with the necessary punch makes this disc noteworthy.

The only other good modern recording of recent years is that by Stokowski and the Philadelphia Orchestra (3 sides) in VM-530.

Wagner: Die Walküre—Magic Fire Music (Feuerzauber), Act. III. The Philadelphia Orchestra conducted by Leopold Stokowski. 2 sides, 12" disc, No. V-15800, price \$2.00.

In the "good (?) old days" Stokowski and the Philadelphians (V-6245*) made a disc of this music which for the period of recording was very remarkable. However, we have not had an isolated version that has been adequate for some time. This new recording is all that one could ask for and we highly recommend it. The recording and the reading are top notch and we hope that the "steam effects" were due only to the bad surface of the review copy.

Wieniawski: Polonaise Brillante in D Major, Op. 4 & Bazzini: La Ronde des Lutins, Op. 25. Jascha Heifetz (violin) and Emanuel Bay (piano). 12" disc, No. V-15813, price \$2.00.

Two popular "encore" pieces beautifully played by Heifetz. It is to be regretted that the recorders have not seen fit to give the piano accompaniment more prominence, for the poor balance just keeps this from being a perfect disc of its type.

WOLF

Wolf: Six Songs. Lotte Lehmann (soprano in German) with Paul Ulanowsky (piano). 6 sides, 3-10" discs Nos. V-2029/31 in Set VM-613, price complete with album \$5.00.

Frühling über Jahr (Goethe) & In der Frühe (Mörike) (V-2029)

Auf ein altes Bild (Mörike) & Heimweh (Mörike) (V-2030)

Auch kleine Dinge (Italienisches Liederbuch No. 1) & Peregrina No. 1 (Mörike) (V-2031)

From the contents of this album it will be apparent to the followers of the Lied that Mme. Lehmann has given us a "first," *Peregrina* No. 1, and has duplicated her disc for the Victor Record Society (VRS-3) of *Frühling über Jahr* and *In der Frühe*.

A dissertation of Hugo Wolf's songs or Mme. Lehmann's art is not in place here but it suffices to say that other than the discs of Mme. Gerhardt for the *Hugo Wolf Society* these will be the standard for quite some time to come. The recording is first rate and the piano comes into its own in these discs with a remarkable life-like tone. The balance between the voice and the instrument has been carefully maintained.

The songs which have been recorded by Mme. Gerhardt are: *Auch kleine Dinge*; *Heimweh*, both in Volume I which is now out of print. Alexandre Trianti has given us *Frühling über Jahr* in Volume II (also out of print) and Herbert Janssen, in Volume V, has given us a beautifully sung *Auf ein altes Bild*. *In der Frühe* has been done by Erika Rokyta on OL-44.

The artistic singing of Mme. Lehmann and the beautiful accompaniments of Mr. Ulanowsky make this a "must" for the Lied enthusiast.

SONG RECITAL

A Song Recital. Roland Hayes (tenor) with Reginald Boardman (piano). 10 sides, 5-10" discs, Nos. C-17174/8D in Set CM-393, price complete with album, \$5.00.

Monteverdi: Scherzi Musicali—Maladetto; Galuppi: La Calamita di Cuori—Eviva rosa bella & Bononcini: Lungi da te (C-17174D)

Beethoven: Adeliade (C-17175D)

Anon: L'Amour de moi & Massenet: Manon—Le Rêve (C-17175D)

Quilter: It Was a Lover and His Lass & Bach: Bist du bei mir (C-17177D)

Traditional: Crucifixion & Roun' 'Bout de Mountain (arr. Parham-Hayes) (C-17178D)

Serious music lovers have long felt that the shameful neglect by the recording companies of Roland Hayes was a serious blot on their artistic standards. Fortunately

Columbia has seen fit to engage this excellent artist for a series of recordings.

Accompanied by an informative and interesting booklet written by Mr. Hayes in which he gives notes and the texts of the selections sung, this set should have a wide and enthusiastic public.

An artist of lesser stature than Roland Hayes would find many difficulties to overcome in presenting this interesting recital. He, however, being one of the greatest artists before the public today, is thoroughly at home in this difficult assignment. The choice of material has been judiciously made. Galuppi's *Eviva rosa bella* and *L'Amour de moi* (a French Chanson of the thirteenth century) are first recordings, and the timely appearance of *Crucifixion* (*He never said a numberlin' word*) fills a long felt want. In all that Mr. Hayes sings, in this album, he is from both the vocal and artistic point superb. The control and the use of tone color as well as the ease with which the voice is produced would make this set worth cherishing. Beethoven's *Adelaide* is delivered in clear and understandable English, while Roger Quilter's setting from Shakespeare's *As You Like It*, of *It was a lover and his lass*, only makes us look forward to future releases which we hope will include more of both the older as well as some contemporary English song literature. *Bist du bei mir* is taken a trifle fast but this is only a very minor item in a wealth of great artistry. *Maladetto* has been done by Maria Castellazzi (V-15466) but it sounds better when sung by a tenor. The Schlusnus recording of *Adelaide* (PD-95391) is at least matched in this new disc. Many are the "operatic" tenors who could listen with profit to the Hayes interpretation of *Le Rêve*.

The excellent piano accompaniments by Reginald Boardman are recorded as beautifully as Mr. Hayes' singing and we have no hesitancy in saying that it will be quite some time before another set of discs will arrive to excel these.

"POPS"

Scott: The Toy Trumpet (solo trumpet, Roger Vosin) & **Gould: Pavne.** Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc, No. V-4456, price \$1.00.

McBride: Swing Stuff (solo clarinet, Robert McBride) & **Jingle-Jangle** (vibraphone, Lawrence White). Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" disc, No. V-12597, price \$1.50.

Four interesting compositions by well known composers of the day. All of these selections figure on the "Pops" summer programs and they have been recorded in a pleasing manner. Light tuneful works in the jazz idiom which should prove very popular with the younger set. The instrumental soloists are leaders in their field and it suffices to say that these two interesting discs will be leaders in their class.

FOLK MUSIC

AFRICAN MUSIC

Rhythm in the Jungle—Vol. I. Recorded by Laura C. Boulton on the Straus West African Expedition for Field Museum of Natural History. 6-10" discs Nos. V-84-89, in Set V-P10, price complete with booklet and album \$6.50.

Last month we gave you a preliminary account of these unique and interesting discs which caused a sensation in blasé continental musical circles. Not only did Europe fall under their strange fascination but American audiences that have heard Mrs. Boulton's lectures have been most enthusiastic in their praise. These discs demonstrate that music plays a most important part in the lives of all peoples. Housed in an attractive album with photographs of some of the musicians and their instruments which shows an *al fresco* recording session in progress, and accompanied by a booklet that Mrs. Boulton has prepared with a foreword by Walter Damrosch, this set will have great appeal to the musicologist and the layman alike.

The recordings were taken in the French Sudan, Nigeria, Timbuctu, and the British Cameroons, all in West Africa. One of the greatest surprises we get from these discs is that there are several fine examples of antiphonal singing; together with rhythms and syncopation which make our "jitterbug" music seem quite tame.

Schools will find this set a valuable auxiliary to material for courses in ethnology and geography; while collectors of the unusual will find them a valuable prize.

Early American Ballads. John Jacob Niles (mountaineer tenor with dulcimer accompaniment). 8 sides, 4-10" discs, Nos. V-2016/9 in Set VM-604, price complete with album \$6.50.

John Jacob Niles has collected and studied the folk music of the southern mountaineers presents the following selections:

The Gypsy Laddie (Child Ballad No. 200) & **My Little Mohee** (arr. Niles) (V-2016)

I Wonder as I Wandered out under the Sky & Lulle Lullay (The Coventry Carol) (V-2017)

The Seven Joys of Mary (two parts) (V-2018)

The Ballad of Barberry Ellen (Child Ballad No. 84)
(two parts) (V-2019)

American folk music owes great debts to the music of the mother countries of the early settlers. This collection is principally from Scottish and English sources. *The Gypsy Laddie*, also known as *The Raggle-Taggle Gypsy-O*, appeared in Ramsey's *Tea-Table Miscellany*, 1740 (vol. IV), and has its foundation in the trial of Johnnie Faa in the Scottish courts and his execution on January 24, 1624. *My Little Mohee* is well known throughout the Southern Appalachian area. *I Wonder as I Wander* owes its existence in this collection to one Annie Morgan, a member of a travelling band of evangelists, who sang it for the collector. *Lulle, Lullay* was sung in an old pageant *The Seharman and the Tailors*. The text dates to 1534. *The Seven Joys of Mary* was well known in eighteenth-century England. *Bonny Barbara Allen* as this song is referred to in the diary of Samuel Pepys was no doubt well known before his notation of it, January 2, 1666. The version Mr. Niles uses came to him from the singing of Henderson Mullens, who lived at Puncheon Camp Creek, Breathitt County, Kentucky.

This album is out of the ordinary and we recommend it to you for it fills an important gap in the recorded folk music of our country. The performances are authentic and Mr. Niles accompanies himself on a dulcimer. A booklet of notes with the texts accompanies the set.

Russian

Night (arr. Alexandroff) & **Gambs: Lullaby**. Paul Robeson (bass in English and Russian) with Lawrence Brown (piano). 10" disc, No. V-26409, price 75c.

The beautiful rich voice of Robeson is full revealed on this disc which is sung in both English and Russian. Capable support is given by Lawrence Brown at the piano.

CHILDREN'S RECORDS

French Nursery Rhymes and Songs. Edouard Rousseau, Adrienne Gallon and Children's Chorus with Orchestra conducted by E. Bervily. 6 sides, 3-10" discs, Nos. V-V603/5 in Set V-S24, price complete with album and book of words, \$2.75.

An attractive little album of three discs with a book of French texts consisting of the following:

Compère Guilleri & Marlborough s'en va t'en guerre
(V-V603)

Nous n'irons plus au bois & La Tour, prends garde;
Ah! mon beau chateau (V-V604)

Le roi Dagobert & Cadet Rousselle (V-V605)

Clearly enunciated and simply sung, these discs will be of great help in teaching the little ones some charming French nursery tunes.

ADD-A-PART

Columbia has announced a series of recordings which should appeal to chamber musicians, students and teachers. These discs played by the Rothschild String Quartet and each set is accompanied by a complete score with the missing instrument's part written out in full. The running line of the music on the discs is written above so that there is an accurate guide for participation. All tempos are strict and metronomic. The scores are correctly marked for proper identification with the record. Every movement begins with the sounding of the proper pitch and the tempo is established at the beginning of each record before the music commences.

A list of the first release of complete major works follows:

First Violin Part Missing

BACH:

Concerto in D Minor for Two Violins. Set C-S1, \$4.50.

Violin Concerto in E (arr. for String Quartet and Piano). Set C-S2, \$4.50.

BEETHOVEN:

String Quartet in C Minor, Op. 18, No. 4. Set C-S3, \$4.50.

String Quartet in G, Op. 18, No. 2. C-S4, \$5.50.

String Quartet in F, Op. 59, No. 1. Set C-S5, \$8.50.

Trio in B Flat, Op. 11. Set C-S6, \$4.50.

DVORAK:

String Quartet in F ("American"), Op. 96. Set C-S7, \$5.50.

HAYDN:

String Quartet in F, Op. 3, No. 5. Set C-S8, \$3.00.

HANDEL:

Sonata for Two Violins in B Flat, No. 2. Set C-S9, \$3.50.

MOZART:

Eine Kleine Nachtmusik. Set C-S10, \$3.50.

Quartet in C Major ("Dissonant"), K. 465. Set C-S11, \$5.50.

Quartet in B Flat ("Hunting"), K. 458. Set C-S12, \$5.50.

String Quartet in D, K. 575. Set C-S13, \$5.00.

Trio in A Flat, K. 498. Set C-S14, \$5.00.

SCHUBERT:

String Quartet in A Minor, Op. 29. Set C-S15, \$6.00.

Quartet in D Minor ("Death and the Maiden"). Set C-S16, \$7.50.

Quintet in A ("The Trout"), Op. 114. Set C-S17, \$7.50.

Trio in B Flat Major, Op. 99. Set C-S18, \$9.00.

Piano Part Missing

HAYDN:

Trio No. 1 in G Major. C-S19, \$3.50.

MOZART:

Trio in E Flat Major, K. 498. Set C-S20, \$5.00.

Sonata for Violin and Piano in C, K. 269. Set C-S21, \$3.50.

BEETHOVEN:

Trio in G, Op. 1, No. 2. Set C-S22, \$6.00.

Trio in C Minor, Op. 1, No. 3. Set C-S23, \$5.50.

Trio in B Flat, Op. 11. C-S24, \$4.50.

SCHUBERT:

Trio in B Flat, Op. 99. Set C-S25, \$9.00.

Quintet in A ("Trout"). Set C-S26, \$7.50.

SCHUMANN:

Quintet in E Flat, Op. 44. Set C-S27, \$5.50.

Cello Part Missing

MOZART:

Quartet in D ("Solo"), K. 575. Set C-S28, \$5.50.

BEETHOVEN:

Quartet in C Minor, Op. 18, No. 4. Set C-S29, \$5.00.

Quartet in G, Op. 18, No. 2. Set C-S30, \$5.50.

Trio in B Flat, Op. 11. Set C-S31, \$4.50.

SCHUBERT:

Quintet in C, Op. 163 (1st & 2nd Movements only). Set C-S32, \$5.50.

NIGHT LIFE IN NEW YORK

Night Life in New York. John Hoysradt. 8 sides, 4-10" discs in Set MC-S1, price complete with album \$4.50.

A gay and intelligent series of satires by John Hoysradt, who plays the caricature of Noel Coward in *The Man Who Came to Dinner*. Hoysradt might well be called "a one man review." The titles in the set are: *I am not an Opera-Goer any more*; *European Diplomacy 1940* (which proved to be too much for the English during Mr. Hoysradt's engagement last year); *The Eternal Triangle*; *The Senator Speaks on Arbor Day*; *The Big Fight*; *Football Is a Wonderful Sport*; *The Choir Rehearsal*; *The Bed-side Manner*; *The Dentist's Chair*.

Whether burlesquing international figures or caricaturing familiar human frailties and personalities, Hoysradt is superb. His experience on the stage and in the night clubs has stood him in good stead and this set will brighten up many dull moments.

EXERCISE

Streamlining Your Hips and Thighs with Wanda Bowman-Wilson. 8 sides, 4-10" discs, Nos. V-80-83 in Set V-P8, price complete with album, booklet and chart, \$5.00.

The first set of exercises designed by a woman for women. Miss Bowman-Wilson is a recognized authority in the field of corrective exercise and figure proportioning. She conducts a very successful business in anatomical architecture, which, due to her scientific attitude and careful, safe work, is approved by well known physicians and educators.

There is no music, only the voice of Miss Bowman-Wilson to indicate the drive and tempo to put into each movement. Victor claims that these exercises are easy to learn and to perform being suited to all ages from 10 to 65.

THE POLKA

Polkas. 6 sides, 3-10" discs, Nos. V-V600/2, in Set V-S22, price complete with album and instruction, \$2.75.

This set of Polkas with a short history of the dance and simple instructions by Arthur Murray should be a bright spot in your dancing parties. The selections are:

Emilia Polka (Laughing Polka) & Helena Polka (V-V600)

Hot Clarinet Polka & Polka International (V-V601)
WPA Polka & Dopey (V-V602)

The players include: Wladyslaw Dombkowski Quartet; Lawrence Duchow and his Red Raven Orchestra; Silver Bell Orchestra and Will Glahé Orchestra.

The *Polka International* introduces the old number Anna Held made famous *'Tis Delightful To Be Married*.

TANGOS INMORTALIZADOS

Tangos. Carlos Gardel with Orchestra. 6 sides, 3-10" discs, Nos. V-82859/61, in Set V-S23, price complete with album \$2.75.

Victor has collected six of Gardel's most popular tangos in an album. This most popular of tango singers whose name has become a legend in South America offers the following collection:

Volvio una noche & El día que me quieras (V-82859)

Amargura & Arrabal Amargo (V-82860)

Volver & Sus ojos se cerraron (V-82861)

Those who remember this fine artist will certainly want this album.

LATIN AMERICAN MUSIC

A Xavier Cugat Album of Latin American Music. Xavier Cugat and his Waldorf-Astoria Orchestra. 6 sides, 3-10" discs, Nos. 26426/8 in Set V-P9, price complete with album \$2.75.

La Cumparsita (Rodriguez)—Tango & Jungle Drums (Lecuna)—Bolero (V-26426)

Negro A resa (Auala)—Canto Negroid & Auto Conga (Cugat)—Conga (V-26427)

Cuban Episode (Andre)—Rumba Loca & Calientito (Escobar)—Song (V-26428)

Six styles of Latin American dance music played in Cugat's inimitable manner.

Anon: Coventry Carol. See Gruber: Silent Night.

1940 CATALOGUES

Columbia—A new complete catalogue for 1940, price 25c.

Victor—A new and larger catalogue with listings complete to December 1939 of the Red Seal Records and to November 1939 for the Black Label Records. A valuable glossary and pronunciation guide of musical terms, composers compositions and artists is included, price 25c.

MISCELLANEOUS

L'Amour, Toujours L'Amour (Friml) & My Heart at thy Sweet Voice (from "Samson and Delilah", Saint Saens). Victor Salon Orchestra conducted by Marek Weber. 10" V-26410, 75c.

Schubert in Vienna (arr. by Walter) (Two Parts). Orchestre Raymonde. 12" C-7359M, \$1.25.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL RECORDS

- Allan Jones (tenor in English) with Orchestra conducted by N. Finston.
Thine Alone & I'm Falling in Love with Someone (both from "The Great Victor Herbert"). 10" V-4446, \$1.00.
Some Day (from "The Great Victor Herbert") & Sweethearts. 10" V-4447, \$1.00.
Nelson Eddy (baritone in English) with Orchestra conducted by N. Finston.
Ride Cossack, Ride & Song of the Volga Boatmen (arr. Chaliapin-Koeneman) (both from "Balalaika"). 10" C-17172D, \$1.00.
At The Balalaika (from "Balalaika") & The Magic of Your Love. 10" C-17173D, \$1.00.
Jessica Dragonette (soprano in English) with Orchestra conducted by Rosario Bourdon.
Love's Own Waltz (after Tchaikowsky's "Sleeping Beauty") & Ciri-Biri-Bin. 10" V-4457, \$1.00.
Ella Logan with Orchestra conducted by Bill Harty.
Jingle (Bingle) Bells & Oh, Dear! What can the Matter Be? 10" C-35318, 50c.
Kenny Baker (tenor) with Orchestra conducted by N. Finston.
Last Night & Two Blind Loves (from "A Day At The Circus"). 10" V-26413, 75c.
Alec Templeton
Phonograph Record, Player Piano and Carmen Lombardo (a musical Caricature) & Mendelssohn Mows 'Em Down. (piano Solo). 10" V-26440, 75c.

MUSICAL SHOWS AND FILMS

"GULLIVER'S TRAVELS"

- Faithful Forever & It's A Hap-Hap-Happy Day.
Bob Zurke and his Delta Rhythm. V-26395, 75c.
I Hear a Dream & Bluebirds In The Moonlight.
Sammy Kaye & His Orchestra. V-26422, 75c.

"PINOCCHIO"

- Honest John & Monstro The Whale. Kay Kyser and his Orchestra. C-35226, 50c.
Jiminy Cricket & (My Prayer). Horace Heidt and his Musical Knights. C-35231, 50c.

"SWINGIN' THE DREAM"

- Flying Home & (Rose Room). Benny Goodman Sextet. C-35254, 50c.

- Swingin' A Dream & Darn That Dream. Richard Himber and his Orchestra. Roy-1796, 75c.

"STREETS OF PARIS"

- South American Way & We Can Live on Love.
Sammy Kaye and his Orchestra. V-26273, 75c.
Is It Possible & Rendezvous Time in Patee. Tommy Dorsey and his Orchestra. V-26264, 75c.

"THAT'S RIGHT YOU'RE WRONG"

- The Answer is Love & Happy Birthday to Love.
Hal Kemp and his Orchestra. V-26403, 75c.
I'm Fit to be Tied & The Little Red Fox. Kay Kyser and his Orchestra. C-35295, 50c.
Chatterbox & (Smarty Pants). Sammy Kaye and his Orchestra. V-26430, 75c.

"TOO MANY GIRLS"

- Give It Back To The Indians & I Didn't Know What Time It Was. C-35236, 50c.
I Like To Recognize The Tune & Love Never Went To College. C-35235, 50c — by Mary Jane Walsh with Orchestra.
I Like To Recognize The Tune & (Bless You). Gary Gordon and his Tic-Toc Rhythm. V-26404, 75c.
I Didn't Know What Time It Was & Love Never Went To College. Hal Kemp and his Orchestra. V-26368, 75c.

"VERY WARM FOR MAY (Kern)"

- All The Things You Are & All in Fun. Eddy Duchin and his Orchestra. C-35302, 50c.
Heaven In My Arms & That Lucky Fellow. Benny Goodman and his Orchestra. C-35308, 50c.

"WIZARD OF OZ"

- A Collection containing: Over The Rainbow; The Jitterbug; Munchkinland; If I Only Had a Brain; If I Only Had a Heart; The Merry Old Land Of Oz; We're Off To See The Wizard. Judy Garland, Victor Young and his Orchestra. 4-10" discs in Set D-74, \$1.90.

- Over The Rainbow & The Jitterbug. Larry Clinton and his Orchestra. V-26174, 75c.

"DU BARRY WAS A LADY" (Cole Porter)

- Do I Love You? & Katie Went To Hatti. Leo Reisman and his Orchestra. V-326421, 75c.
When Love Beckoned & It Was Written In The Stars. Leo Reisman and his Orchestra. V-26434, 75c.

SWING CLASSICS

10" Victor Records—75c

- One Sweet Letter from You & Early Session Hop.
Lionel Hampton & Orchestra. V-26393.

- The Heebie Jeebies are Rockin' the Town & Gin for Christmas. Lionel Hampton & Orchestra. V-26423.

- Shoot the Sherbert to Me Herbert (after Schubert's Rosamunde Ballet Music) & Goulash (after Brahms's Hungarian Dance No. 5). V-26425.

10" Columbia Records—50c

- Little Posey & Lady in Blue. Duke Ellington & his Orchestra. C-35291.

- Wolverine Blues & Muddy Rivers Blues. Jack Teagarden & his Orchestra. C-35297.

- Tootin' Through the Roof & Grieving. Duke Ellington & his Orchestra. C-35310.